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SEPTEMBER, 1900

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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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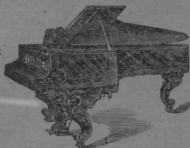
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THE PROPER TREATMENT OF HEADACHES.

J. Stewart Norwell, M.B., C.M., B.Sc., House Surgeon in Royal Infirmary, Edinburgh, Scotland, in an original article written especially for Medical Reprints, London, England, reports a number of cases of headache successfully treated, and terminates his article in the following language:

"One could multiply similar cases, but these will suffice to illustrate the effects of antikamnia in the treatment of various headaches, and to warrant the following conclusions I have reached with regard to its use, viz:—

(a) It is a specific for almost every kind of headache.

(b) It acts with wonderful rapidity.

(c) The dosage is small.

(d) The dangerous after-effects so commonly attendant on the use of many other analgesics are entirely absent.

(e) It can therefore be safely put into the hands of patients for use without personal supervision.

(f) It can be very easily taken, being practically tasteless.

The dose for adults, which always gives relief in severe headaches, especially those of bookkeepers, actors, lawyers, students, mothers, teachers and nurses, in short all headaches caused by anxiety or mental strain, is two tablets, crushed, followed by a swallow of water or wine. It is the remedy for Neuralgia and La Grippe.

For the pains peculiar to women at time of period, two tablets taken with a little hot

toddy or without it, if objected to, invariably relieve."

The Dutch pianist, Sieveking, will return to America in November next for a series of fifty concerts. He has been concertizing for the past three years in Europe, and will return to us with an enlarged repertoire, including several novelties, regarding which he is warmly enthusiastic.

COSIMA WAGNER, strolling about her pleasant garden at "Wahnfried" or in the handsome rooms of that pleasant residence, arranges herself the programs of the Bayreuth Festivals. For the Festival of 1901 she has decreed that there shall be at least two cycles of the *Niebelungen* Ring and several representations of "Parsifal" and "Tristan." The "Meistersinger" will not be revived. "Parsifal" can be heard only at Bayreuth.

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KUNKEL'S REVIEW

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THOMAS M. HYLAND, . . . EDITOR

SEPTEMBER, 1900.

Caution to Subscribers.

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A good and most acceptable present is a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price—\$2 per year—you receive nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

ST. LOUIS EXPOSITION, 1900.

The St. Louis annual Exposition, which is longer-lived than any exhibition in the country, will celebrate its seventieth birthday on September 17. On that day the doors will open on as magnificent a display of the art, science and industry of the age as was ever gathered under one roof. Happily mixed with it will be excellent entertainment for everybody.

From the portals on the south to those on the north of the building the immense space will be stocked with extraordinary attractions, and in securing them money has been expended with a liberal hand.

The Airship, the greatest invention of the century, will be displayed in the Coliseum. Two flying machines, will each make four ascensions a day and be on exhibition the rest of the time.

An immense electric presmatic fountain with living statues in the center, promises to be the most brilliant spectacle ever placed in the big hall. The wonderful effects of the colored electric lights on the water make this seem from fairyland itself.

The great feature of the Art galleries will be the Tissot collection of 450 paintings illustrating the life of Christ. The Exposition management has labored hard and spared no cost to secure this wonderful collection of paintings which gave expression to a religious sentiment of the highest character.

Of these paintings Archbishop Corrigan said: "I know in art nothing more beautiful or better fitted to impress the devout soul."

The New York Tribune said: "We are awed by the divinity interpreted in these remarkable works of art." Rev. Newell Dwight Hillis said: "He has unveiled the Christ as a genial, radiant figure, the most lovable person in history." Rev. Warren P. Bihan of Chicago said: "Tissot has produced the greatest biography of Christ."

So strongly did the religious feeling of Tissot's work appeal to Rev. Dr. Lyman Abbott that he wrote urging that the pictures be shown in New York on Sundays.

In these galleries will also be shown Prof. Silvester's collection of paintings of the Mississippi River, a subject in which every American is deeply interested. An Amateur Photographers' contest and exhibition of their works will bring to the Exposition hundreds of clever pictures, the best of which will be rewarded with 35 handsome prizes.

The musical features of the Exposition will be first-class. Director Seymour's famous Band of Fifty will give four concerts daily in the Coliseum.

Music Hall has been leased by Col. John D. Hopkins, the veteran vaudeville purveyor, who has engaged some of the greatest and showiest specialty acts in the business for the Exposition season.

All the well-known national celebrities, President McKinley, William Jennings Bryan, Governor Roosevelt and Stevenson, have answered General Manager Atkinson's invitation with a gracious promise to visit the Exposition on a day named in their honor, the dates of the visits to be announced later.

An unusual interesting exhibit is that of the Belgian Hare, a new fad and industry in which fanciers all over the country are taking part. A large number of entries have already been received for this new feature of the annual show.

An Athletic Carnival of Games and Sports in the Coliseum is announced for the last week in September. Magnificent prizes and trophies will be given to the winners in the contest.

The naves will be filled with beautiful exhibits made by individual firms and persons, and the exhibits will be more numerous, interesting and elaborate than ever. Originality in design and display is the aim of every exhibitor.

There will be a Nursery for children. A separate smoking-room has been provided.

Nothing has been overlooked on the part of the management to secure comforts and pleasant surroundings for everybody.

In addition to the restaurant, there will be a lunch counter where sandwiches and coffee can be had at most reasonable price.

Children under six years of age will be admitted free. At that age and under twelve they will be charged 10 cents, which is a re-

duction of 5 cents over previous years, besides increasing the free admission age two years as well as that of the reduced price limit.

The railroads tributary to St. Louis will make very low rates to this magnificent annual festival, the most brilliant in the history of the country.

COLOSSEUM CONCERTS.

The management of the St. Louis Exposition have made a contract with Bandmaster Chas. Seymour for the services of his famous First Regiment Band for the Coliseum concerts this fall, and the most celebrated vocal and instrumental soloists that are available will also be engaged for these concerts. All will be under the direction of Chas. Seymour, whose reputation as a bandmaster assures the brilliant success of the concerts.

HENRY W. SAVAGE, who is to be associated with Maurice Franca in the season of opera in English to be given next winter and who has been abroad for two months selecting artists for the new organization, has returned home. Some of those whose engagements have already been announced are Zélie de Lussan, Minnie Tracey, Louise Meisseinger among the women, and MM. Phillip Brozel, Lionel d'Aubigné and Clarence Whitehall among the men of the company. Signor Sepilli and Richard Eckholdt are to be the conductors. Mmes De Lussan and Meisseinger have sung at the Metropolitan in the regular seasons. Miss Tracey is a soprano who has sung with success in France and was a member of the Hinrichs company in Philadelphia four years ago. Lionel d'Aubigné made his début in grand opera at the Metropolitan five years ago as David in "Die Meistersinger." He has been singing abroad since that time. Mne. De Lussan will sing with the regular company later in the season.

"In addition to the artists whose engagements have been announced," said Mr. Savage in the course of an interview, "I have engaged as sopranos Phoebe Strakosch, Ingelborg Bakstrom and Rita Elandi. Miss Strakosch sang with great success a year ago at Covent Garden, appearing as Santuzza, Marguerite, Elsa and Hero. She has sung in the Italian cities in the old repertoire, as well as in 'Sapho' and 'Fedora.' Rita Elandi is a Cleveland girl who has made a reputation

abroad. I do not think she has ever appeared here in opera. Miss Balstrom is a brilliant soprano who has sung with success in Berlin and Stockholm. Elsa Marry of Wiesbaden is a contralto who will, in my opinion, make a great success here.

Lemprière Pringle is one of our bassos, and another will be Clarence Whitehall, the only American basso who has ever sung at the Opera Comique in Paris. I had some trouble in getting him, as he was under contract to sing at Nice, but it was finally arranged. Francis Rogers is a young Boston singer who has been heard here in concert. William Paul and Chauncey Moore are other

baritones that I have engaged, and Leslie Walker and Halin complete the list of bassos. Mr. Graut and I have heard voices in London, Paris, Berlin, Munich, Dresden, Vienna and Nice, and I think we have got together a company admirably arranged for our purposes. Some of my former singers will appear with them from time to time, and I am confident that we shall give admirable performances of opera in English."

THE last season of the London Philharmonic Orchestra is said to have been saved from financial failure only by means of the concert in which Ignace J. Paderewski appeared.

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DANCE OF THE GNOMES.

*The haunting owls with visage wise
The weird like bats with gleaming eyes
Come forth at night from hidden homes
To watch the dance of mystic gnomes.*

Inscribed to
Mrs. F. P. LARRABEE.

RICHARD S. POPPEN.

Allegro $\text{♩} = 160$.

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music. The first system begins with a piano (p) dynamic and a tempo marking of Allegro (♩ = 160). The second system includes a 'Trio' section marked with a circled 'Trio' and a 'Crescendo' (cresc.) marking. The third system features a 'Diminuendo' (dim.) marking. The fourth system includes a 'Crescendo' (cresc.) marking and a 'Pizzicato' (pizz.) marking. The fifth system ends with a 'Forte' (f) dynamic and a 'Pizzicato' (pizz.) marking. The score is published by Kunkel Bros. in 1895.

Edition Kunkel.

1580 - 6

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Allegro moderato • - - - - -

8

f *molto cresc.* *cresc.*

Giacoso. *molto cresc.* *cres.* *cen - do.*

f *molto cresc.* *cres.* *cen - do.*

f *molto cresc.* *cres.* *cen - do.*

f *molto cresc.* *cres.* *cen - do.*

f *molto cresc.* *cres.* *cen - do.*

4

f *mf* *molto cresc.* *f* *cresc.*

molto cresc. *f* *mf*

molto cresc. *f* *mf* *2313* *2313*

Canzabile

Forc.

dolce, scherzando.*Cantabile.*

Edison Kinkel

1580 - 6

9

f *mf* *molto cresc.* *f* *cresc.*

f *mf*

molto cresc. *f* *cresc.* - cen - do.

Giacoso.

mf

f *mf*



SUMMER'S FAREWELL.

REVERIE.

The many tinted autumn leaves,
The breezes through the sighing trees,
The flowers withered in the dell
Are tokens of summer's farewell.

RICHARD S. POPPEN.

Andante. $\text{♩} = 69$.

mf con espress

simili

poco rit.

a tempo.

cresc.



4

The musical score consists of six systems, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "Memento la melodia." The piece concludes with a final cadence.

o Ta o Ta o Ta o Ta o Ta o Ta
 o Ta o Ta o Ta o Ta o Ta o Ta
 o Ta o Ta o Ta o Ta o Ta o Ta
 o Ta o Ta o Ta o Ta o Ta o Ta
 o Ta o Ta o Ta o Ta o Ta o Ta
 o Ta o Ta o Ta o Ta o Ta o Ta

cresc.
 Memento la melodia.
 cresc.

5

The musical score consists of six systems of staves. Each system typically has a treble staff and a bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The piece concludes with a double bar line and the number '1596 - 6'.

1596 - 6

Musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes.

System 2: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes.

System 3: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes.

System 4: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes.

System 5: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes.

System 6: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a rhythmic accompaniment with eighth notes.

Dynamic markings and tempo changes: *rit.*, *a tempo.*, *Tempo I.*, *poco rit.*, *a tempo.*

Fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10

1896 - 6

accel.
cresc.
sempre cresc.
dimp.
f
leggero.
 1596 - 6

The musical score is written for piano and consists of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The first system has an 'accel.' marking. The second system has a 'cresc.' marking. The third system has a 'sempre cresc.' marking. The fourth system has a 'dimp.' marking. The fifth system has a 'f' marking. The sixth system has a 'leggero.' marking. The page number '1596 - 6' is at the bottom center.

MY DARLING.

YORKE.

3

Notes and Chords marked with an arrow, ^ must be struck with the wrist.

Carl Sidus. Op. 215.

Mazurka time ♩-132.

First system of musical notation for 'My Darling'. It consists of a treble and bass staff. The treble staff has a melody with many triplets and slurs. The bass staff has a simple accompaniment. There are dynamic markings like *p* and *pp*. Pedal points are indicated with 'Ped.' and a star symbol.

Second system of musical notation. Continues the melody and accompaniment from the first system. Includes similar dynamic and pedal markings.

Glorioso.

Third system of musical notation, marked 'Glorioso'. The tempo is faster. The melody is more complex with many triplets. Pedal markings are present.

Fourth system of musical notation. Continues the 'Glorioso' section. Includes dynamic markings like *p* and *pp*.

Fifth system of musical notation. Ends with a 'Fine.' marking. Includes dynamic markings like *f* and *pp*.

1215 - 3

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4 TRIO *cantabile.*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *cren.* and *ped.*.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *cren.* and *ped.*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *ped.*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *ped.*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *cren.* and *ped.*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *cren.* and *ped.*. The system ends with a repeat sign and the instruction 'Repeat from beginning to Fine.'.

First system of musical notation. Treble and bass staves. The treble staff contains complex chords and arpeggios with fingerings (1-5, 2-4, 3-5). The bass staff contains a steady eighth-note accompaniment. Pedal markings (Ped.) are present under the first and third measures. A *cres.* marking is above the fifth measure.

Second system of musical notation. Treble and bass staves. Similar to the first system, with complex chords in the treble and eighth-note accompaniment in the bass. Pedal markings (Ped.) are present under the first, third, and fifth measures.

Giocoso.

Third system of musical notation, marked *Giocoso.* Treble and bass staves. The treble staff features more active, flowing lines with frequent sixteenth-note runs. The bass staff continues with eighth-note accompaniment. Pedal markings (Ped.) are present under the first, third, and fifth measures.

Fourth system of musical notation. Treble and bass staves. The treble staff has complex chords and arpeggios. The bass staff has eighth-note accompaniment. Pedal markings (Ped.) are present under the first, third, and fifth measures. A *cres.* marking is above the fifth measure.

Fifth system of musical notation. Treble and bass staves. The treble staff has complex chords and arpeggios. The bass staff has eighth-note accompaniment. Pedal markings (Ped.) are present under the first, third, and fifth measures. A *cres.* marking is above the fifth measure. The system ends with a double bar line.

TELL ME HEART.

3

Inscribed to Mrs. Sam. C. Black.

Words by Wm CAROLINE.

RICHARD S. POPPEN

Allegro. ♩. - 98.

2313

mf

Tell me heart why does thy beating,

mf *ff* *mf*

poco rit. *a tempo.*

mu. sic. like so tune my soul, Tell me heart why does thy beating, Mu. sic. like so

poco rit. *ff*

poco rit. *a tempo.*

tune my soul As... if joy and rap. ture meeting, As... if joy and rap. ture meeting,

cresc. *acceler.* *- an - do.*

poco rit. *mf*

1586 - 7

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ff. rit.
As ... if hope had reach'd its goal As ... if hope had reach'd its goal

ff. rit. *poco rit.*

a tempo. *poco rit.* *a tempo.*
Tis thy own sweet lay ... of love 'Tis thy gift from heav'n a - bove ... 'Tis ... the sweetest

poco rit.

or thus. *poco rit.*

joy of earth, ... Tis ... the song, the song ... of

molto rit. *a tempo.* *poco rit.*
rap. tures birth, ... Tell me too when doubts appear - ing, And when sad - ness chills thy tone,


mf a tempo. *poco rit.*

Moderato. $\text{♩} = 63$.

Ah yes! Ah yes Mem-o-ry's ev-er dear...

Ah yes! Ah yes! In spir-it love is near... Noth-ing...

else thy place... can... fill... Love... is... ev-er

or thus, 
molto rit.

con-stant... still... Ah yes! Ah yes!

mem-o-ry's ev-er dear..... Ah yes! Ah yes! In

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "mem-o-ry's ev-er dear..... Ah yes! Ah yes! In". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both playing a steady eighth-note pattern.

spir-it love is near..... Noth-ing else.....

The second system of the musical score. The vocal line continues with the lyrics "spir-it love is near..... Noth-ing else.....". The piano accompaniment continues with the same eighth-note pattern.

thy place can fill..... Love is ev-er con-stant

The third system of the musical score. The vocal line continues with the lyrics "thy place can fill..... Love is ev-er con-stant". The piano accompaniment continues with the same eighth-note pattern.

poco rit. Yes con-stant still..... *molto rit.* Ah.....

2313 *ff* 3 *ff*

The fourth system of the musical score. The vocal line concludes with the lyrics "Yes con-stant still..... Ah.....". The piano accompaniment features a more complex rhythmic pattern, including a triplet marked "2313" and a section marked "3". The system ends with a double bar line and a key signature change to one flat (Bb).

Tempo I. *poco rit.* *a tempo.*

mf Tell me heart why does thy beating, Mu. sic. like so tune my soul, Tell my heart why

poco rit. *cresc. à tempo.* *c*

does thy beat.ing, Mu. sic. like so tune my soul As if joy and rap. ture meeting

poco rit. *cresc.* *c*

accelerando. *rit.*

As if joy and rap. ture meeting, As if hope had reach'd its goal, As if hope had

f

a tempo. *poco rit.*

reach'd its goal *mf* Tis thy own sweet lay of love, ... Tis thy gift from heav'n a - bove

a tempo.

'Tis the sweet-est joy of earth, 'Tis the song, the song

or thus.

molto rit. *a tempo.*

of rap-ture's birth, the song

cresc. a tempo.

Ah of rap-ture's birth, Ah

accel.

1586 - 2

MORNING BRIGHT.

(MORGEN LICHT)

To my friend
Charles Kunkel.

Ramon Aquabella.

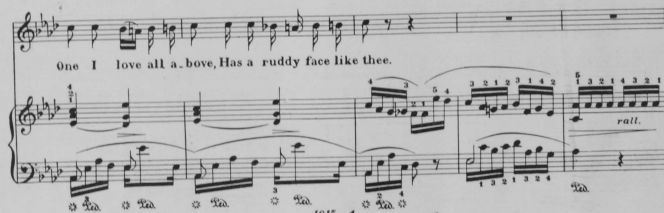
Andante ♩ = 60.



Mor - gen licht steig in Sicht, Gern schau' ich in Dein Ge - sicht;



Nur wie Feinliebchen mein Bist Du Morgen ros'ger nicht



Ro sen sind nicht so lind

Als vom Morgenthau be - netzt

Fain - ter far, ro.ses are, Tho' with morn'ng dewdrop bright

Ihr Ge - sicht li - lien - licht;

Nichts so weich und zart ge - schätzt

Ne'er was fur soft like her Milk it.self is not so white

Mor gen licht steig in Sicht Gern schau ich in Dein Ge - sicht;

Nur wie Fein - liebchen

Morning bright, rise to sight, Glad am I thy face to see, One I love all a.

mein Bist Du Mor - gen ros' ger nicht,

ros' - - - - - ger nicht.

bove, Has a rud.dy face like thee, face like thee.

Ihr Ge - sang lockt mit Klang Horch - er von der Stätten viel;.....
animato.

When she sings soon she brings List'ners out of ev'ry cot.....

animato.

Wonn - be - rauscht wird wer lauscht Ih - rem hel - ten Sai - ten - spiel

Pensive swains hush their strains All their sor - rows are for - got

Hehr - und hold, treu wie Gold Re - ich an sie kein Weib her - an;
cresc.

She is fair past com - pare, One small hand her waist can span

cresc.

Au - gen wahr, ster - nen klar Ve - ber - treff' sie wer da kann
dim.

Eyes of light, stars tho' bright Match those eyes you nev - er can

f dim.

Au - gen' lehr, ster - nen klar Ue - ber treff' sie war da kann.
Eyes of light stars, tho' bright Match those eyes you nev - er can.

f *rit.*

Tempo I. Mor - gen - licht steig in Sicht Gern ..., schau
Morn - ing bright, rise to sight, Glad am

Tempo I.

ich in Dein Ge - sicht' Nur wie Feintleichen mein Bist Du Mor - gen ros' ger
I thy face... to see, One I love all a - bove, Has a rud - dy face like

nicht, Bist Du Mor - gen ros' - ger nicht, ros' - ger nicht,
thee, Has a rud - dy face like thee, like... thee.

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HORACE P. DIBBLE, the prominent teacher and organist of the Pilgrim Congregational Church, was married at Denver, Col., on the 2nd ult. to Miss Minnie D. Cory. Mr. and Mrs. Dibble will return to St. Louis in September in time for Mr. Dibble to resume his professional work. The Review congratulates the happy couple.

ALEXANDER EISENMAN, director of music at St. Xavier's Church, Grand and Lindell avenues, will give his choir special advantages in sight singing during the coming season. At every rehearsal, new music will be taken up in addition to the regular work. This will be a valuable and free lesson to students and will no doubt be greatly appreciated.

I. L. SCHOEN, the popular musical director and violinist, was tendered a grand concert at Hotel Schwartz at Elkhardt Lake, on the 4th ult. Quite a number of St. Louisians assisted in the programme, which was thoroughly enjoyed. The concert was an artistic and financial success.

THE death of T. Lester Crawford, the prominent young clerk of the United States Circuit Court, came as a great shock to his innumerable friends. Mr. Crawford was a staunch patron and advocate of music, and it may be truly said we will not soon look upon his like again.

MISS GILBERT, head assistant at The Perry School of Oratory and Dramatic Art, will return from her extended European trip in November. During Miss Gilbert's absence, Miss Nickerson has been of valuable assistance to Mr. Perry.

GLEINKA, composer of "A Life for the Czar," has been honored at St. Petersburg with a monument in the Alexander Garden, near the Admiralty building. It consists of a white marble bust on a red marble pedestal.

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THE Grand Duke will celebrate the fiftieth anniversary of the production of Wagner's "Lohengrin" at Weimar under the baton of Franz List. The composer's son, Siegfried, will conduct the performance, to which eminent musicians from all the countries of Europe will be invited.

THE Queen-Dowager Margherita, of Italy, has asked Verdi to write a Requiem Mass in memory of King Humbert. Verdi was one of the first to send a letter of condolence to the royal widow.

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